

VARIETY IN COATS

With the Directoire Ideas in First Place.

EVEN TAILOR MADES AFFECTED

While Fancy Runs Riot in the Dressier Costumes.

Many Costumes Almost Purely Directoire Seen in Paris—Revers Becoming More and More Prominent—The Scarf Girdle One of the Late Spring Fads—The Long Sleeve Returning Surely Though Slowly—Neck Frills Called For—Satin Coats Much Worn—Delightful Costumes of White Serge Skirts With Colored Serge Coats—Buttons Are Proliferously Used.

The day of monotony in coats is past and this season even the severest of tailor makes show considerable variety, while

attain actual popularity, revers are being made more and more prominent by the famous makers.

The tailor made frock is usually collarless or equipped with a modest coat collar, and a host of little wraps and dust coats, etc., are also collarless, but when one enters the province of what the French call the jacket—the short dressy coat—one finds revers assuming definite importance.

Several of the sketches on this page will illustrate this point, and dozens more of the same type might be added, though this pronounced Directoire coat movement has so far been but lightly felt on this side of the water and early season importations were more conservative, so that we have been obliged to collect a number of these sketches from foreign sources.

The handsome Directoire costume of the large cut was worn at one of the spring meetings at Longchamps, and though by no means purely of its period it is fairly typical. Here the skirt was of chiffon broadcloth in the lightest and simplest quality and in the shade of green which the French call water green. A band of taffeta of the same shade was the only trimming, all elaboration being reserved for the coat of green chiffon taffeta, which was heavily embroidered in white silk.

Four handsome enamel buttons ornamented the front of the draped girdle, and beautiful old lace crossed in surplice fashion inside the revers. The draped girdle worn outside of the coat is one of the late spring fads and appears not only upon such models as the one just described but upon coats of various types, being

soutache and girdled with black liberty, to which we have referred by way of illustration, is a remarkably chic model, exhibiting many of the latest fashion characteristics. Tussor is of course one of the modish materials par excellence this season, and the French give preference to a soft and rather heavy silk much less rough of surface than our domestic tussors.

Soutaching, usually in self-color, is as popular as ever. The sleeves of this coat, it will be observed, are almost close fitting, and this is the case with all coats of the Directoire type. One might say that it is the case with all coats not of the flowing draped order.

No one thing stamps a frock or coat as out of date more distinctly than does a broad shoulder and full sleeve top. Even when sleeves are ample and armholes large the shoulder line runs down into the sleeve top without fullness, and very often shoulder and upper sleeve are cut in one, or if the armhole seam is not eliminated it is concealed by some flat trimming.

The coat in question has the three-quarter sleeve length, and throughout the summer even the most extreme of the French makers will turn out shortened coat sleeves for many dressy costumes; but the day of the long sleeve is coming surely though slowly, and not all the efforts of the glove-making fraternity can stave it off much longer. The long transparent sleeve is a very considerable factor in the fashions now on view in Paris, where the season is approaching high tide, and many long sleeved coats are worn as well.

The long tight fitting coat sleeve set into

lace frill has taken a great hold on the fancy of Parisians and is eminently chic when it happens to be becoming, which is not always the case. The satin cravat is knotted in front more often than at the back, and where much fullness around the neck is not becoming the knot may be dispensed with altogether.

The cravat of black liberty in one form or another is one of the season's fads in Paris, and where the collar is transparent and high, without the deep frill of lace, this black cravat is usually narrow, passing around the base of the throat and tying in a bow which finishes the top of the almost inevitable jabot, rabat or other frilly thing in lingerie, net or lace.

One cannot talk of the modish coats this season without turning aside to discuss neck frills, for often half the effect of the coat depends upon the neckwear worn with it, and much of this neckwear is designed solely to accompany the coat, being quite out of place when the coat is removed. Jabots were sure to come in with Directoire modes, and we now have jabots of net, of lace, of lingerie in all forms and at all prices, but if one cannot afford to spend much for these little accessories one would better be content with net, for the first rule with regard to such neckwear is that it should be fine, dainty, immaculate, and these things are achieved in net more cheaply than in lace or in lace trimmed lingerie.

The richest of fine old lace is worn with handsome coats by some women who can afford it, and mull or batiste trimmed with real valenciennes or Irish is much esteemed, but the fine net—and it must be fine—simply

skirt in color, is a costume very generally worn, and the satin coats are used, too, with skirts or princess frocks of mixed woollens or mousselines—stripes, checks, barred effects in two colors, one of which is repeated in the satin coat.

Satin coats in fashionable light tones, sometimes a trifle vivid, are made for wear over lingerie frocks and other sheer summer

coat in blue tussor with big revers and cuffs of Venise and black satin folds for trimming, and this coat was worn with a skirt of blue cloth, but the original model from which this costume was copied had a coat of gray and black tussor in wide stripes over skirt of the reddish pink known as craie.

And while we are discussing color and skirt costumes displaying decided color contrasts the white serge skirts with colored serge coats deserve mention. Some really delightful things of this sort are shown, and though some of the French models have coats of somewhat vivid hues—Empire green, craie, etc.—there are blue and white models which need not appeal even to the conservatives.

One such suit we have included among the subjects of the sketches, and the original, though not extraordinarily expensive, being merely a copy of an imported model and offered ready made, had an extremely smart air. The gored skirt was of white serge with no trimming save a wide band set on in tunic fashion.

The coat was of fine navy blue serge and excellent in cut and line. Buttons covered with navy blue satin fastened the fronts and were set on the pockets and sleeves, the standing collar was satin covered, with serge border, and where the coat

of the coat bottom must be determined by the figure of the wearer—a fact too few women and their tailors seem to grasp—and even an inch of variation in the slope of coat fronts or in the depth of coat skirts will sometimes make all the difference between the becoming and the unbecoming. And, above all, be it understood that the chic coat does not fit tightly to a wisp



BLACK COAT, SATIN AND RACE.

waist and cut away sharply, exaggerating the hip roundness. The modish figure is as straight and slim as possible. Suppress the hips as much as you can, let the coat fit easily above them so as not to accommodate their lines; keep the line only summing in front unless a smart circle is used.



BLUE SERGE COAT.

was cut away slightly in front a soft blue satin girdle showed at the waist line and fell in long scarf ends down the left front, heavy tasselled ornaments finishing the fall of the scarf.

Another costume shown in the same shop had the skirt of white serge with a wide band of the serge running around the bottom and a narrow fold of a delicious fruit grayish red serge heading this band. The coat was of the red serge, collarless and cut away. It did not meet even at the bust line, but the fronts were held there by three folded straps of black taffeta and taffeta covered buttons.

Buttons, satin covered or silk covered, are plentifully used on almost all of the new coat and skirt costumes. In many cases long close fitting sleeves button all the way from shoulder to wrist, as in the taffeta coat sketched for the central cut.

The new coats, usually of irregular line around the bottom, are often opened up on the sides and back, and this offers an opportunity for the use of buttons and simulated buttonholes along these slashings. Buttons are used on the cuffs when they do not extend throughout the sleeve length, on pockets, at the waist line, in the back—wherever they may be placed effectively. But these buttons, be it remembered, are in the color of the coat.

The lines of the cutaway and the shaping



GRAY VOILE AND SILK.

upper frocks, and cloth coats of similar type are made for a like purpose. A beautiful costume recently imported has a skirt of gray and white striped silk mousseline, and a Directoire coat of cloth in one of the exquisite pinkish reds, with waistcoat, big revers and cuff facings of pompadour silk.



TUSSOR AND SOUTACHE.

The satin coat, though sometimes embroidered in silks, is more often embroidered lightly or lavishly in self tone soutache, and occasionally one sees a model with no trimming other than satin covered buttons and satin folds. Taffeta is still much used for coats, and the French are wearing also coats of heavy tussor with skirts of sheer material or of cloth.

One of the costumes pictured here had a



JACKET OF TAFFETA EMBROIDERED WITH SILK, A DIRECTORY COAT OF GREEN TAFFETA, HEAVILY EMBROIDERED WITH WHITE, AND A LITTLE COAT OF BLUE TUSSOR BRAIDED.

among the dressier costume coats and separate coats fancy runs riot. Never was there opportunity for greater individuality and originality in the province of the coat, and yet as the Paris season advances a very definite tendency is manifest, a thread upon which are strung a majority of the greatly diversified coat models.

The Directoire period has asserted itself emphatically, and ideas gleaned from this period are developed by all of the great French dressmakers, sometimes dominating the whole costume, sometimes toned down to mere suggestion of picturesque possibilities. Friends write us of having seen at the racetracks round about Paris and in the various fashionable rendezvous of that city many costumes almost purely Directoire, with short waisted coats cut sharply away just below the bust in front and sloping to long tails in the back, with collars high at back and sides, with huge revers and wide cuffs and with scant clinging princess skirts slightly draped.

These of course are the extremes, but details from such costumes are introduced upon models more conservative. For example, though the high Directoire collar is too uncomfortable in warm weather to

usually of sash or scarf character rather than a soft girdle without ends.

The soutached coat illustrated in one of the small cuts will give a general idea of the effect aimed at in this scarf girdle, though the adjustment depends upon the caprice of the designer and the figure of the wearer. Often the wide scarf of liberty satin—most frequently in black—is carried softly around the waist line of a short waisted coat and knotted just below the bust, at the left side, long scarf ends finished with fringe or tassels or heavy embroidery.

Again, the waist line may be at the natural point or only slightly shortened, and then the same girdle arrangement may be used, or some such graceful disposition of the girdle as is used for this soutached coat may be made. The idea of the soft liberty scarf passed around the waist, brought back and knotted low at the side or front has found favor in connection with frocks, as well as coats, and is the greatly modified version of the wide Oriental scarf called the alme, of which mention was made here months ago, and which in its extreme form is still worn by the audacious.

The costume of tussor embroidered in

the armhole smoothly and finished at bottom by a turned back cuff and a frill of lace falling over the hand is the smart thing with the Directoire coat, and apropos of this cuff and frill we are reminded of a striking costume recently turned out from one of the greatest French dressmaking houses. The clinging skirt was of cloth in one of the new blues, the coat of liberty in the same blue embroidered all over in self-color soutache. The sleeve followed the lines we have just described and the cuff was faced with black liberty.

Big Directoire revers were of white cloth, but the flat narrow collar running around the neck was of black liberty. The coat sloped away sharply from a point just below the bust, where it was softly girdled by a black liberty scarf knotted at the left side without pendant ends.

Below this girdle, where the coat fronts separated widely, appeared a pointed waistcoat of white cloth. A net blouse was worn under the coat and at the neck was a high tight draped collar of black liberty with a little knot at the left side. Over this collar fell a deep frill of real alençon, and similar frills fell over the hands.

This black liberty collar with the deep

hemmed, edged with valenciennes or finished with a very tiny frill of the net gives excellent results. Big soft bows of net sometimes attaining exaggerated size are also worn to fill in the low cut coat fronts and are newer than the jabot, but the latter is the Parisian choice.

With some coats the frills must run quite to the waist, with others a short frill is best, but a frill of some kind one must ordinarily have, and since these things must be absolutely fresh this item means considerable initial expenditure in money and much bother in the laundering.

The waistcoat, too, is an important item in the season's outfit—but of that we will speak in another place. Liberty satin is, as THE SUN prophesied last fall, a material much in vogue for the coats of this spring season, and indeed for the entire costume, but the separate coat of black satin has been so quickly taken up by the manufacturers and so abused that French women are putting it aside and confining their satin coats to garments en suite. A skirt of sheer material, silk voile, mousseline, or what one will, accompanied by a coat of soft liberty, with very high finish and matching the

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